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Music and Art in Education

A Vital Factor in Life

By LEROY B. CAMPBELL, Warren, Pa.

(EDITOR'S NOTE: It is refreshing in these days of scientific, testing, and measuring addresses to come upon one of the good old humanistic essays such as is presented in the material here printed. Many readers will find this statement stimulating and helpful for popular approaches to parents and school authorities.—P. W. D.)

It is not an easy matter for the parent, the practical man or school director to find data on the relation of music to education so he is not to be censured too severely for the stand which he usually takes, perhaps influenced by one of the afore-mentioned effeminate individuals, and also by the musical conditions of his early days.

For the benefit of just such men this article has been prepared; written by one who *has* had time and has used it in order to place music study in its true relation to education and life. The points herein presented are not for argument; they are simply plain facts and facts need no argument.

It will be a very uncompromising reader who, after giving careful attention to the following five facts, will not change his attitude toward music and its relation to education and life.

The five facts relative to the value of music or art study in education and life, will be presented under the headings:

First—The Creator's Legacy to Man; Second—The Intellectual Side; Third—The Emotional Element; Fourth—The Cultural and Aesthetical Value and Fifth—The Rhythmic Asset.

First—The Creator's Legacy to Man.

Man is endowed by the Creator with a gift which sets him quite apart from brute creation. That gift is to be able to find and to appreciate the beautiful in its manifold forms. Note the words "to be able"; that is, man is born with the gift of *this capacity* for appreciating the beautiful, but like everything else the law of compensation enters into the question. Man has been given the embryo of this rare gift but he must work to develop it, and it may be developed to any degree, depending upon the efforts of the individual.

The Creator has given us ample evidence of His approval of such development for we find throughout all Nature the exquisite touch of the beautiful. For all practical purposes this lavish beauty is superfluous, but Nature sets us the example that there is more than just the practical side of life. Note the fact that each rock has a graceful vine, each tree a superabundance of beautiful leaves and blossoms, each meadow dotted with a varied colored carpet of flowers, each forest enhanced by gaily babbling brooklets and feathered choruses everywhere furnishing exquisite nature music.

Man above all animal creation is favored with the special capacity for the beautiful. This choicest of all gifts to the human being surely was given to be developed, not to be neglected. It must be very pleasing to the Creator to see men developing this favored gift and on the other hand it must be very displeasing to see it neglected.

Nature does not provide its subjects with useless capacities. Man requires fourteen different elements to maintain a healthy body, any one of which neglected will detract from his efficiency if not cause a break-down. In like manner when man neglects any of his mental or physical capacities he is bound to suffer.

Darwin said, "To neglect the daily growth in one's capacity for the beautiful is absolutely harmful to the individual, especially in the matter of his moral and spiritual nature."

This then, is the first point and if one looks at it fairly and squarely, this

proof alone is enough to warrant music as a serious study and an important place in any course of education.

The Second Fact—"Music as an Intellectual Factor in Education."

(A) Any intellectual process consists of two phases, viz., impression and expression. Authoritative works on Psychology state, "Every impression has its expression" (and as a matter of fact this very truth accounts for the Prussian mind, overloaded with militaristic impressions, breaking out into the present world's terrible cataclysm—Psychologically such a result was inevitable). The more clearly cut and honest this impression and expression are made, the more value the process has as an educational factor.

Music and School Studies Relative to Impression and Expression.

The usual process in school is a study of the lesson (the impression) more or less desultory and then recitation or examination (the expression) more or less vague, usually preceded by a cramming process. In school studies these processes, for better or for worse, depend almost entirely upon the disposition of the pupil as to whether or not they are made sincerely and honestly.

In music study where the student commits to memory a master composition and delivers his message to the listener (impression and expression) there can be no covering up of error, no vagueness, no dishonesty, no "ponying." There is only one thing to do and that is to make a clear cut impression and the clearer such impression is made the cleaner and more perfect will be the expression.

The expression process of music receives prolonged and painstaking effort, while in school studies, the expression process, as a rule receives not half so much attention.

In the light of the plain evidence just reviewed it must be conceded that this phase of mental discipline gained by use of music study as a medium is of a very superior nature.

(B). *Music Relative to the Important Educational Assets,*

Perception and Concentration.

One of the strongest witnesses for music as a large factor in the intellectual education comes directly to the writer from Dr. J. Varley Robberts of Oxford University, England. Dr. Robberts, not unlike many other educators, found great difficulty in gaining recognition for music study in the University. The directors had not investigated the subject one-third as much as had Dr. Robberts but were perfectly willing to hand down an adverse criticism. (Cases similar to this have been recorded even in America.)

Dr. Robberts held firmly to the idea that *perception* and *concentration* were the two most important foundation stones upon which to build any line of education and he further held that these two factors were developed more in music (especially in piano study) than by the use of any other study. A recent lecturer to a graduation class in Harvard agrees with Dr. Robberts when he chose for his subject "Perception and Concentration the Two Chief Assets in Education." The best study in school for the development of perception is reading. A faculty develops according to the consistent exercise given it. While reading in school exercises the perception faculty, reading in music exercises this same faculty at least twice as much. For example, translate just one note, from among many to be played, into tone at the piano and note the demand upon the faculty of perception; one must recognize instantly which line or space the note occupies, must choose a certain finger for the note in question, must take into account how long the note is to be held, whether it is to be played staccato or legato, then pick out the right key from among eight-eight, must give the proper expression, must also regard the position of the note in relation to the others which make up the phrase. By comparing the above perception process with that of reading, it is easy to see that note reading is a far superior medium for promoting a lightning-like use of the important faculty of perception.

At the same time, coupled with this act, concentration comes in for a good share of development.

By the present methods of technic practice the mind is ever held absolutely upon the task in hand, therefore concentration receives a wonderful stimulus at each study period. The old method of practicing for hours upon various technic figures, scales, isolated arpeggios, etc., the faculty of concentration was absolutely dissipated, but in the system where we find the technical material directly from musical etudes and inspired pieces the interest is kept keyed up to a high *pitch* and hence concentration is constantly used to an acute degree in the practice period. The memorizing and playing of a complicated masterpiece certainly requires a high degree of concentration.

As strongest evidence that these important factors, perception and concentration, *do* assuredly enter into the educational foundations, Dr. Robberts has kept an accurate record of his music students in Oxford University for thirty years and found that while he had under his tuition during that time only ten percent of the student body, yet seventy-five percent of scholarship honors was won by the small 10% group represented by the music students.

The overwhelming proportion, maintained through such an extended period, places the situation entirely without the pale of coincidence; there can be but one conclusion and that is, music study *does* develop the powers of perception and concentration thereby enabling the student to reach higher attainment than his fellow student without such study.

Local Observations Relative to the Music Student in the Public Schools.

Further proof along this same line may be seen on all sides. For example in Warren, Pa., there is offered each year a first, second and third prize for scholarship honors. Who *should* win these honors, the students who have only school work or those who have the added burden of music study? The answer naturally follows that the student who has all his time for school studies would of course win the scholarship honors. This is not the case, however, since the records will show that during the past eight years, the first prize has been won six times by the best music students. Three times the first, second and third prizes have been won by the music students. When music is taught by the modern scientific system, results like the above will follow all over the land.

Music a Recreation.

Not a few students take up the study of music as a recreation. Recreation is an absolute necessity and every one must have one kind or another. A recreation must satisfy three demands; first, it must use other faculties and nerve lines than the individual's regular routine work; second, it must be interesting enough to keep the mind entirely off the daily routine work; third, it must be pleasurable, buoyant and refreshing. Music satisfies most admirably all three demands and is to be highly recommended as a recreation since it builds into the student a much better educational background, touching and developing as it does so many useful and necessary assets to the student's life.

Many students choose for recreation cards, billiards, pool, checkers, chess, etc., and while these games satisfy the above demands for a recreation, yet it does not take a very far-sighted person to see that music is in every point infinitely superior to any of these when used as a recreation.

With the rehearsal of these personally known facts which are duplicated all over the land, it is not very difficult to see the advantage of music study relative to the intellectual in education. This then is the second point.

The Third Fact—Music and its Relation to Life Through the Emotions.

For thousands of years man was governed almost wholly by his feelings and emotions; he felt hungry and he ate, he felt thirsty and he drank, he became sleepy and he slept, saw his fellow man bruised or in pain and expressed pity or sympathy. For ages and ages the intellect was practically an unknown factor. Now and then during the last three thousand years an intellectual growth made itself manifest as in the age of Pericles some 400 B. C., but broadly speaking the

intellect did not come into its own until after the dark ages. The intellect, therefore, has tried to govern man only for a comparatively few years, while the feelings and emotions have possessed him perhaps a hundred times as long. It is therefore plain to be seen that man is a creature governed and controlled largely by his feelings and emotions. That being the case would it not then be a good proceeding to develop and refine man's feelings and emotions? It certainly would. How can these two assets best be refined and developed? Everyone knows that music is the one art that appeals and exercises the emotions more than any other factor. If therefore the feelings and emotions were refined and developed in a high degree through the consistent use of the musical art, the individual would be a better member of society since he is controlled for the most part by these two assets.

Music and its Influence on the Man of Violent or Vicious Acts.

Is man really controlled by these two elements? Is this theory true or is it not true? If it is true, then musical influence is really very valuable to the life of the state. It is an easy matter to test its soundness. Read any morning paper; someone murdered his fellow man. One sees not only a single account but two or three in every daily paper besides many other violent or vicious deeds are recorded. The man who did the violent deed of course had an intellect; he asked his intellect whether or not he should commit this deed, his intellect no doubt cautioned him not to do the deed, his intelligence said no! absolutely no! but the man went straight on and did the violent act. How did he come to do the deed when this present day much mooted intellect told him not to do it? Simply because the feelings and emotions control the man and *not* the intellect. If the individual possessed highly refined feelings and emotions he would rarely do the deed of violence.

Most men and some women pay very little attention to the refining of the emotions; they pay much attention to the intellect but neglect the proper balancing of the two factors, hence one finds the jails and prisons full of such persons whose unrefined feelings and emotions have led them into various deeds of violence.*

The Musician or Artist Relative to Violent or Vicious Acts.

It surely begins to appear that music really does have a place in the vital matters of life. Follow the facts still further. Musicians and artists who have

*The ideal education, it might be stated, is a result of a proper balance of forces. For example, the balance used by the ancient Greeks proved successful. Too much emotional is not desirable. The intellectual to-day is given a preponderance; this is also harmful. Music and its emotional element in order to be properly utilized should always have a background of good ethics. Music, like words, can be used for good or bad influences. Words can be used to construct the most beautiful and inspirational poems and prose or they can be used to place into print the worst bowery and indecent doggerel. So with music, it will reinforce a good ethics or it will reinforce and make more potent a bad ethics. In the recent world's crises the German War Lords used music to reinforce an undesirable ethics. They exploited the art of music for the purpose of binding the people together in patriotic enthusiasm. Music binds peoples together, (lectures and words alone separate and opinionate) it makes them powerful from the patriotic standpoint, it makes them endure, it gives them added physical power, and as mentioned before, it backs up a wrong ethics as well as good ethics. The Prussian militarists knew these facts and they have seen to it that their subjects have had every advantage to build up a strong emotional life. Free concerts every day in the week from Government appropriations; each city has cheap opera at the expense of the state; the year before the war more than a score of cities received from \$60,000 to \$400,000 for promoting music and art. Now the cold, unsympathetic militarist has control of these men's lives and uses them as he wishes for his campaign of frightfulness. The subjects have been brought upon the same wrong ethics so are effective and willing tools in the hands of the military exploiters. The Prussian philosophy has educated his subjects for generations in this wrong ethics, this ethics of frightfulness, that war is glorious, that all acts in war are right so long as it in any way works against the enemy. So in this case the developed or undeveloped emotion becomes a dangerous tool of great power in the lives of a people.

refined the feelings and emotions should therefore make ideal citizens free from the shocking deeds of violence. Not always, because many of them as before mentioned, felt compelled, since they could receive no credit in music, to drop their school studies in order to follow their God-given talent; this always proves a calamity for it makes an over balance of the emotional, which is almost as bad for the individual as too little emotional element. But even with this handicap, by looking over the jails and prison rosters the musician and artist is almost an unknown quantity; that is to say he is somewhat less than one per cent or the lowest of any class of individuals convicted for deeds of violence. He may, and often does, commit questionable acts, foolish deeds and the like but very seldom, the vicious act, as one finds among men of unrefined feelings and emotions.

We all admire the hero, the man of great deeds, a Washington, a Garibaldi, a Lincoln, but behind the great deed was the great thought and what put the great thought over was a well developed and refined emotion. Many men to-day are clever, can think out schemes, but few have the great emotion necessary to make things move on to complete success. Emotion is the wind back of the sail. The sail may be ever so cleverly made but it takes wind to make it of any use.

Music should therefore become a strong force in the life of the state if given a constant proportion of attention in the general educational regime, and the best time and place to implant this valuable factor in life is in the school day period.

The Fourth Fact—"The Cultural and Aesthetical Relation of Music to Life."

This fact is closely allied to the one just presented. It is contended that the present day educational regime, based almost wholly upon the purely intellectual, does not produce the type of citizen which it would be possible to develop if a consistent and systematic proportion of art and music were given a dignified place in the students' regular curriculum.

The Purely Intellectual Education and Its Influence.

The educational diet of the usual student from first to last is based almost completely upon the three R's, reading, writing and arithmetic. Consider for a moment the mental effect of these studies as they are used solely as the education of the youth. For example, arithmetic is a science; it is a cold, inelastic proposition; it is rigidly right or wrong, two and two, black or white; each student must see it absolutely one way and no other. Reading and writing are also two and two, white or black, right or wrong, no elasticity. This sort of education goes on year after year until it completely possesses the youth and what is the result? Just as might be expected, viz.; a man two and two, black or white, right or wrong—a man educated to be set in one way, his way, selfish, one-sided, in a rut, opinionated, and one who can not or will not try to see any side but his own side to a question. A man who is a hard task master, hard to get along with in business or on a committee, a man lacking in broad sympathies, materialistic, and a man with a mind upon the dollar at any cost. Good soil for the producing of grafters.

Look about and one sees many, many of this type among the products of the present day education; in business life, in the legislative halls and in any place where men are thrown together. Results may be seen any and everywhere in man's lack of regard for the feelings of his fellow man; discourteousness toward waiters, workmen, porters, people of lowly estate.

The Properly Balanced Education.

These things are not right and should not exist. What is the remedy? One strong factor for betterment would be the introduction of some systematic and regular training during the period of the youth in which he would receive education along the line of awakening his cultural and his aesthetical emotions. Take the same students as sat before the classes in reading, writing and arithmetic, let them have a few years of earnest art or music study, together with their

other studies, and note the effect upon their lives. They would have broader sympathies, would be less selfish, more thoughtful of others, more refined, and easier to get along with in every walk of life. An art or music study given a place in the regular educational life would lend the necessary elasticity which the other studies lacked.

A number of students listening to music or looking at a work of art do not see it in the same one sided way; it is not to them simply two and two, black or white, right or wrong. If there are twenty or a hundred listeners each one hears and appreciates according to his own experience and education; some hearing simply sensuous sweet sounds while others hear and assimilate in varying stages ranging from simple rhythmic successions to the most involved and philosophical elements in the field of acoustics and other tonal phenomena.

Products of the Purely Intellectual Education.

Not long ago at the commencement exercises of one of our large universities an excellent orchestra was giving a concert of masterpieces. The young men of the audience trained to a finish in the three R's but with the usual American lack of the cultural and aesthetical, stopped the program of good music and clamored for rag time. The demand was so insistent the orchestra was unable to continue the concert. This is a striking example of an education that turns out men of this type who are, as stated before, in a rut, one-sided, selfish, discourteous. These men too are to become our governmental representatives or perhaps misrepresentatives would be a better term.

Products of the Wholly Educated Man.

Such men may become clever, schemers, grafters and the like but they will never be deep, they will never make humanity better. They develop the objective but they do not develop the subjective and do not therefore see between the lines as it were. A system of education that develops the subjective makes it possible for its followers to see more in fine poetry, in great prose, in nature and in business, if you please. A man void of subjective development does not dream out problems and the man without a refined emotion does not put over the dreams after they are dreamed out.

This cultural study which develops the perceptions, concentration, the emotions and other important faculties, sharpens the consciousness of each one into whose life it comes precisely as does the development of the touch-sense when developed in the man who becomes blind. Think this over Mr. Business Man when acting in the capacity of school official or when refusing the son lessons in music or art under the misguided idea that music or art is effeminate and weak.

The Fifth and Last Fact—"The Effect of Rhythmic Development upon Life."

Upon investigation one finds everything in the universe in a rhythmic state. For example, the whole planetary system is rhythmic; each planet makes its circuit of the sun with exact rhythmic recurrence. Air is in rhythm, sound travels by rhythmic waves, light travels by rhythmic waves, electricity travels in the same manner, the waters are rhythmic in motion, the seasons, day and night, in fact all things about the individual are in a state of rhythm.

The individual himself has been given a hint of rhythm by the Creator in that he has two legs, two arms, two eyes, regular heart beats, regular breathings out and in. These, however, in the individual are only the raw material and if one wishes to develop his rhythmic embryo he must work for it the same as for anything else worth while.

The Effect of Rhythm upon the Individual.

Since the whole universe about the individual is in rhythm then it is up to each person to develop his own rhythmic powers to a high degree, for the more one gets into tune with the rhythmic universe, the more abundantly does he live. The one lacking rhythm is out of tune with the universe and naturally will not find himself possessed with the power that should rightly belong to him.

Rhythm is poise and poise is power. The one asset above all others which characterize the great man is the fact that he has poise and if one will investigate he will find that the great man has developed his sense of rhythm in some way; he is a reader of poetry, lover of music, architecture; in one way or another he has developed this important sense. Corollary; the more highly this wonderful sense is developed the more poise and power accrues to the individual.

Notice the pupils in a school; seek out the girl or boy who shambles along out of step during a march and it will be found that this very pupil has the poorest scholarship of any student in the school. What this student needs is not so much the three R's as a more systematic development of the sense of rhythm; it is to be found in every one although in varying degrees of development.

Recapitulation.

This ends the fifth and last fact; the reader can now judge for himself whether or not music and music teaching has a place in life.

These facts are valuable or they are not valuable.

Think them over once more for recapitulation sake;

First. Has the Creator placed in each of us a marvelous gift peculiar only to man; a gift of recognizing and appreciating the beautiful? Do these things emanate from man's spiritual side? Is this spiritual side of man worth developing?

Second. Does music study really call upon and exercise the faculty of perception as pointed out in this article? Does it call upon and exercise concentration? Are these two factors worth anything in the intellectual side of education? How is it that the school student who takes music seriously, loaded down thus as he is with an extra study, yet as a rule carries away the highest scholarship honors? Does added power in perception and concentration help the student in reaching higher scholarship?

Third. Is it true that man for generations was possessed with feelings and emotions far ahead of intellectual? Is man's predominating element of control his intellect or his emotions? Which would it be best for man to possess, a crude, undeveloped emotion or a refined and highly developed emotion? Does music appeal to, or exercise the emotions and feelings? With what are the motions associated? Is it not the soul? Is not the soul the highest expression of the Creator in man? Is this asset then worth refining and developing?

Fourth. Which man is worth the most to himself and the community, the one developed wholly upon the three R's—the intellectual type,—or the man who has an education balanced with a proper proportion of the cultural and aesthetical? Is not the educated man with the added culture and aesthetic side finely developed a far superior citizen from any and every point of view? Is serious music study a factor in developing man's cultural and aesthetical side of life? Is it not one of the chief factors in such development?

Fifth. Does rhythm enter into the various elements of the universe as stated in this article? Has man the embryo of rhythm in himself? Would he be more powerful in tune or out of tune with the great sea of rhythm in which he lives? Is poise worth anything to man? Does rhythm help develop poise? Does music study involve or exercise the sense of rhythm? Is not rhythm really the chief factor in music?

Upon the readers' answers to the foregoing questions will depend his attitude with regard to whether or not he considers the five facts of value to education and life. If he concedes them of value then he will agree that music study is worthy a serious place in life and therefore in any educational curriculum.

Even that business man who opposes his son's music study, if he should by any chance whatever spend the time to read these facts, might agree that his son's chances in the game of life would not at least be diminished by developing in him the resources pointed out in this preachment. The great fallacy under which altogether too many men are laboring is this, viz.: they are bending all

energies to the idea of what men will produce instead of the more important idea of what will produce men. In the last event what is education and do the precepts set forth in this article assist or detract from such education? Education is that mental growth and discipline which enables man to enter *most completely* into the highest forms of human thought and activities.

YOUR EDUCATION IS MY BUSINESS

WILLIAM C. BAGLEY, Teachers' College, Columbia University,
New York City.

(EDITOR'S NOTE: The Smith-Towner Bill contemplates the creation of a Department of Education, with a Secretary who shall have a seat in the President's Cabinet. The official stenographic report of the joint hearings on the Bill, held before the Committees on Education of the Senate and House on July 10, 11 and 12, has been issued from the Government Printing Office. It is a document of 162 pages, and contains some very interesting and valuable information. One of the most significant addresses was made by Prof. Bagley, from which we quote briefly.—P. W. D.)

"I think that the great change that has come about in our conception of education in this country because of the war has been this: Before the war we were prone to look upon education as an individual advantage and upon ignorance as an individual handicap. We thought that the person who was unfortunate enough to be ignorant was handicapped in the struggle for life and that the person who had the advantages of education had a very distinct advantage in this struggle. It seems to me that the point of view we must take now is that education is a national advantage and ignorance is a national handicap. This does not preclude the other point of view, but it does give us a different attitude toward education. For the first time we are impelled as a people to take a national point of view and to consider education from a national standpoint.

"Under the older system we had the development of what has been aptly termed the "neighborhood" conception of educational responsibility. If a town or city or village had good schools, it was usually complacently self-satisfied; if other towns had poor schools, it was their business. The point of view now, I think is that poor schools in any part of the country are a handicap to the country as a whole. It does make a difference to the business man of New York, whether there are poor schools in Georgia, or Iowa or North or South Dakota, or Nebraska or New Jersey. We cannot 'live to ourselves alone' educationally any more than we can isolate ourselves industrially or politically. The exclusive support of public education by State and local authorities has not been effective from the national point of view. As a nation we have certain fundamental weaknesses that are due to educational weaknesses, and to the fact that our schools are not 100 per cent efficient throughout the land.

"I believe that the only way in which to solve the Nation's educational problem is through just such Federal co-operation as this bill provides, and this means co-operation without domination. Under our present policy of almost exclusive local support of public schools, the educational system of the country is weakest where, from the standpoint of national welfare, it should have its greatest strength. Its most serious weaknesses, as I have tried to point out, are to be found in the utter inadequacy of our rural and village schools which enroll more than one-half of the Nation's children, and in our shameful neglect of teacher preparation. These two great sources of weakness involve problems that can be solved only when they are attacked upon a nation-wide basis. They are, indeed, national problems in the strictest sense of that term—and they are problems than which no others that you are called upon to face have deeper significance to the welfare and progress of the Nation."